IX 3

Sacred Dance Guild NEWSLETTER

APRIL 1967

PRESIDENT: Mrs. Robert Sonen (Pat), 65 Forest Hill Road, West Orange, N.J. 07052
EDITOR: Mrs. David W. Bennett (Judith), 196 Main Street, Cornwall, New York 12518

ANNOUNCING . . .

the
ANNUAL

June Institute

of the
SACRED DANCE GUILD

featuring

MATTEO:

DREW UNIVERSITY

MADISON, NEW JERSEY

Concert dancer, noted authority in ethnic dance, has worked with La Meri. Returning after enthusiastic response to his exciting leadership at N.Y.C. Workshop, and his partner:

Carola

GOYA

COMPLETE INFORMATION TO FOLLOW IN SEPARATE MAILING.

JUNE 27, 28, 29

The SACRED DANCE GUILD NEWSLETTER is issued in April, October and February and is available to members only. Membership may be arranged by sending $3.00 annual dues (payable each February) to the Membership Chairman: Mrs. Orion Sherwood, 530 Riverdale Avenue, Yonkers, New York 10705.

Presidential Patter

A sense of exhilaration filled the air as we departed the 1967 Annual Meeting and New York Workshop that most frigid day in February. We had learned much from three stimulating teachers and from each other -- and there were many of us eager to share much! We also learned from our meetings that the Sacred Dance Guild has become muscular and needs to reach out for help for its growth -- and to give as never before.

We need to spread the word to potential members,

-to obtain financial aid through larger membership and grants,
-to give scholarships and opportunities to potential dancers,
-to reorganize ourselves into regions for greater effectiveness,
-to promote more workshops throughout the country,
-to promote the further use of dance in religious services and
-to give aids to newcomers.

WHEEE! That's quite a list. However, many members have been working and will be working to bring these projects and goals about. Elsewhere in this issue you will find new Guidelines and aids now available and I DO encourage you to pass this list to interested persons. Also DO consider having a Sacred Dance Workshop in your area. It can be nothing but rewarding! Plan and write now for the Fall.

As I sit here at the typewriter at an early hour on an early spring day, I'm thinking how much the sacred dancer gives to others through the sanctuary dance, and what a lovely way to give! The thought takes me on to the Sacred Dance Guild. Surely it's purpose is to provide a giving and a receiving among dancers themselves.

It's as simple as that!

Pat Lanen

NOTE!

YOUR ATTENTION IS CALLED TO THE FOLLOWING ITEMS OF SPECIAL INTEREST OR IMPORTANCE IN THIS ISSUE OF THE S.D.G. NEWSLETTER.

- Report concerning proposed BY-LAWS REVISIONS . . . . . page 6
- Newly-elected S.D.G. officers for 1967-68 . . . . . page 3
- Highlights of the N.Y.C. Workshop begin on . . . . . page 4
- Special announcement from the COMMITTEE ON AREA WORKSHOP DEV'T . . page 21
- New SACRED DANCE RESOURCE KIT . . . . . page 7
- Spotlight on NEW MEMBERS . . . . . page 9
- Summer conferences, workshops, etc., offering dance opportunities . . page 12
- Important legal notice concerning use of S.D.G. name . . . . . page 6

GREETINGS TO THE NEW OFFICERS !

The following persons have been elected to positions of leadership in the Guild for the coming year. Best wishes to them as they begin their work.

PRESIDENT: Mrs. Robert Sonen (Pat), 65 Forest Hill Rd., West Orange, N.J. 07052

VICE PRESIDENT: Mrs. Noami Aleh-Leaf, 44 Atlantic Ave., Swampscott, Mass. 09107

RECORDING SECRETARY: Mrs. E. H. Slier (Mildred), 49 Peacock Lane, North Babylon, N.Y. 11703

CORRESPONDING SECRETARY: Mrs. Lawrence Intravaia (Toni), 201 Hewitt Drive, Carbondale, Ill. 62901

TREASURER: Mrs. Nels Anderson (Judy), 2207 Delaware Blvd., Saginaw, Mich. 48602

MEMBERSHIP CHAIRMAN: Mrs. Orion Sherwood (Lynn), 530 Riverdale Ave., Yonkers, N.Y. 10705

PROGRAM CHAIRMAN: Mrs. John Lucke (Virginia), 1156 Gladstone Dr., S.E., Grand Rapids, Mich. 49506

NATIONAL PUBLICITY CHAIRMAN: Mrs. Henry Millonig (Gladys), 89 Clinton Avenue, Kingston, N.Y. 12401

REGIONAL PUBLICITY CHAIRMEN:

Outreach: Mrs. Wellington Tucker (Alma), 579 Teasdale Pl., Apt. 12, Bronx, N.Y. 10456
California: Miss Elyse Robert, 16906 Enchanted Pl., Pacific Palisades, Calif. 90272
Connecticut: Mrs. Frederick Holden (Betty), 66 Silliman Rd., Wallingford, Conn. 06492
Maine, N.H., Vt.: Mrs. Charles Broadbent (Evelyn), 320 South St., Concord, N.H. 03301
Massachusetts: Mrs. Kendrick Sparrow (Joan), Box 807, Orleans, Mass. 02653
Mid-West: Mrs. Horace B. Loomis (Ruth), 201 Thornapple St., St. Clair, Mich. 48079
New Jersey: Mrs. Sam Jefferis (Jerilyn), Flemington Arms Apts., Flemington, N.J. 08822
New York: Mrs. David Dexter (Jane), 90 Second Ave., Garden City, N.Y. 11530
Pennsylvania: Mrs. David Parke (Avis-Ann), 7043 Green St., Philadelphia, Pa. 19119

NEWSLETTER EDITOR: Mrs. David Bennett (Judy), 196 Main St., Cornwall, N.Y. 12518

DIRECTORS (1967-1970):

Mrs. Charles Wolbers (Mary Jane)
111 So. Green St.
East Stroudsburg, Pa. 18301

Rev. Daren Miller
150 Dunellen Ave.
Dunellen, N.J. 08812

Mrs. Irving Kanter (Gladys)
277 Waltham St.
Lexington, Mass. 02173

The following directors, who were elected to 3-year terms in '65 and '66, will continue to serve:

Mrs. M. Webb Wright (Charlotte)
Box 371
Woodbury, Conn. 06798

Rev. James Miller
228 Elizabeth Ave.
Elizabeth, N.J. 07206

Rabbi Milton Richman
523 Madison Ave.
Scranton, Pa. 18510

Mrs. Warren Johnson (Mary)
P. O. Box 177
Peterborough, N.H.

Mr. James Henderson
813 Columbus Ave.
Boston 20, Mass.

Mrs. Margaret Taylor
7 Fort St.
Athens, Ohio 45701

N.Y.C. FOLLOWUP

No amount of followup material can ever convey the spirit and vitality of the event it describes; in short, THERE'S NO SUBSTITUTE FOR BEING THERE! However, the next best thing is to permit those who were there to share their thoughts with you. Following are a summary and evaluation of the two-day workshop by veteran observer Jeanne Saunders, attendance and financial date, and highlights of the Executive Board and Annual Meetings.

GOOD NEWS: Registrar Gladys Millonig reports all expenses paid, with a record attendance of 100 persons.

REFLECTIONS . . . . . by Jeanne Saunders

The wide chancel and ample Parish Hall of the Universalist Church of the Divine Paternity at Central Park West provided a fine backdrop for the more than fifty young dance students and forty to fifty Guild members and directors who met together for the two-day Workshop and Annual Meeting. Students began arriving at noon, meeting and talking in small groups, some eating a snack together as they talked, or working out dance movement in the wide hall and eagerly awaiting the arrival of Pat Birch who came from her rehearsal of Seraphic Dialogues to begin the afternoon session.

Petite, wiry and vivacious Pat warmed the group up in the hall and then moved into the church itself to allow more room for the large group. We were treated to the sight of pews being used as dance "barres" but the expression on the faces of the students was intent and reverent. Pat spoke a bit on Graham technique and the need for a disciplined body in the service of sacred dance, and the class meeting in the church seemed in itself "devotions" to the reason for which they met.

After a short break the groups reassembled in the hall to meet with Ze'eva Cohen who substituted for Alan Johnson. Ze'eva, who is a lovely, dark Israeli concert dancer, spoke for the first half of her session on the three different ways in which space and choreographic problems may be met as outlined by Louis Horst, Doris Humphrey and Martha Graham. The psychological form of the dance, she pointed out, is the same as that for the drama, i.e., the statement of the idea, place, time, people involved develops to a tension point and climax in about two-thirds of the time; the denouement then encompasses the remaining third. Or the form may find itself assuming that of the music used, or borrowing its form from the music.

After her short lecture, Miss Cohen divided the dancers into groups of two and three to work out problems, choosing either to project a mood or to develop a dance design proceeding from a social gesture or relationship. At the end of the period some of the etudes were shown.

Saturday allowed us the great good fortune of two sessions with Matteo, concert dancer and teacher from the Theatre of the Performing Arts. MATTEO. How shall we describe these sessions? It is very difficult . . . .

Matteo dancing: "It is to draw a line in the air which vanishes and when you look -- is still there!"

. . . a succession of distances, of focuses, of rhythmic imprints, of gestures of love, despair, hope, pain, which advance and withdraw . . .

N.Y.C. FOLLOWUP (continued)

It is to lime a vision which like smoke ascends to heaven . . . .

Matteo teaching: To convey a concept of the body, its mysteries and its potential for beauty and expression . . .

To speak of the lute and how it is tuned -- and to let each "dancer-to-be" know that they have this unique instrument if they will but discipline it to expressions of worship . . . .

We were very honored to have had the chance of these two classes with a teacher who embodies the intelligence of the scholar, the discipline of the dancer, and also the heart and humanity of the artist. We were urged to be joyous in our worship, to realize that our focus and intent within would be evinced in our movement, to use folk movement if we choose to do so. But most of all to speak sincerely from ourselves while at the same time we worked to improve and enhance our technique. We were urged to use simple gesture and to modify and rearrange for design and pattern. Above all, we were inspired to use our bodies and our dance joyfully in the praise of God.

NOTE: Warm appreciation is extended to the various groups who shared their work with us on Friday evening and Saturday afternoon. SUCH SHARING ENRICHES US ALL.

CAPSULE FINANCIAL REPORT

Financial records for the January, 1966-January, 1967 year, audited and found to be in good order, indicate a total income of $432.13 (dues $444.65, profit on 1966 N.Y. Annual Meeting $87.99, BUT a loss of $100.51 on the June Institute). Expenses for the year totalled $473.84, indicating a net loss of $41.71 (see summary of minutes for clarification). An additional $632.93, which includes the $146.26 Ruby Henderson Memorial Fund, is held in a savings account.

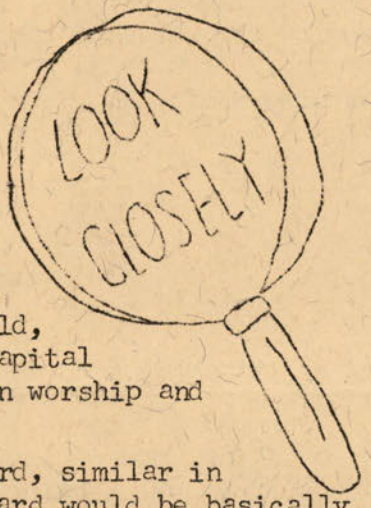
SUMMARY OF DISCUSSION AND ACTION TAKEN (Executive Board and Annual Meetings)

Membership Chairman Lynn Sherwood announced current membership of 233, the highest in Guild history. She pointed out that the 2-year membership plan, offered for the first time 2 years ago, is partially responsible for the apparent financial deficit. A proposed budget was discussed and is to be mailed to board members for consideration. President Pat Sonen expressed her desire to set up various committees this year, with a special emphasis on an active scholarship committee. Jeanne Fuller reported concerning the proposed by-laws revisions (see p.6): (1) the proposed revisions will require re-incorporation; (2) two months advance notice must be given to the membership before voting on the revisions. Action was taken to make the Newsletter Editor a member of the Executive Board, effective immediately. Mary Jane Wolbers pointed out the need for clarification of the Guild's relationship to regional workshops. After discussion, it was voted to approve three basic workshop plans: (1) local leadership with the Guild acting as adviser: (2) co-sponsored workshops in which the Guild actively participates; (3) actual Guild sponsorship of the workshop. The following resolution was adopted: "RESOLVED: Whereas the Sacred Dance Guild is a legally incorporated organization, its name is protected by this legal action and should not be used by other groups or organizations. Further, that

N.Y.C. FOLLOWUP (continued)

a notice to this effect should be printed in the Newsletter and sent to anyone using the Guild name without authority of that organization." (See notice below.) Officers for the coming year were elected. The president expressed gratitude to retiring board members Jeanne Fuller and Virginia Huffine, and accepted with regret the resignation of Jeanne Saunders. A letter of appreciation is to be sent to Margaret Taylor for her many years of devotion as Newsletter Editor. The term "student member" was clarified to designate members of high school or college undergraduate age; it does NOT mean a "student of dance"! A new supply of brochures is to be ordered. Virginia Huffine reported the preparation of a mailing list which will be mailed to Board members soon.

COMMITTEE ON BY-LAWS REVISIONS REPORTS . . . . . by Lynn Sherwood



The Executive Board is presently giving consideration to amending our By-Laws in order to provide for the formation of chapters in the Sacred Dance Guild. We feel the establishment of regional chapters, each with a certain amount of autonomy, will help to stimulate growth of the Guild through increased programming and enlarged membership at the local level. Further, the National Executive Board, released from the responsibilities carried by chapters, may become a creative body, concentrating energies in such areas as clarification of purpose and goals of the Guild, enlargement of stature and dignity of the Guild, securing capital funds, making available to chapters and members resources on worship and dance.

Each regional chapter would have its own executive board, similar in structure to the present board of officers. The National Board would be basically the same, but enlarged in the areas of program development and national publicity. Chapter presidents would be important members of the National Board.

It would be necessary for a prospective chapter to have a minimum membership of 50 regular or sponsor members (student members or group members could not be counted for this purpose) in order to receive a charter.

These changes will not be made soon or hastily. We do recognize, however, that we are a growing organization. We want to encourage growth by making provision for it. We welcome your suggestions or comments.

NOTICE

THE SACRED DANCE GUILD IS A LEGALLY INCORPORATED ORGANIZATION. ITS NAME IS PROTECTED BY THIS LEGAL ACTION AND SHOULD NOT BE USED BY OTHER GROUPS OR ORGANIZATIONS.

SACRED DANCE KIT NOW AVAILABLE . . . . .

The MEMO below has a two-fold purpose: it serves to announce the new Resource Kit which is now available and, in addition, it may be detached for your personal use or to pass along to another interested person.

- -

MEMO TO THE MINISTER (please pass to interested member in your congregation)

FROM: THE SACRED DANCE GUILD

SUBJECT: * WHY USE DANCE IN YOUR RELIGIOUS SERVICE

** WHY USE MOVEMENT IN THE CHURCH SCHOOL

* Dance was man's earliest religious expression. It has been an important part of ritual and worship in virtually all religions of the world. The meaning and value it has to express that which cannot be expressed in any other way is being rediscovered by many churches today. Dance is a universal language, contributing to the ecumenical spirit of contemporary church life. It makes a direct kinesthetic appeal to our visually-oriented congregations. For those who dance, it is a creative outlet for expression and communication, not without its value as a harbinger of sound mental and physical health. "Praise His name in the dance!" exhorts us to worship God with our entire being, to give physical expression to the yearnings of the spirit, to make ours an active and living faith. The dance adds a dimension to worship with which many can identify and find release and fulfillment.

** Creative movement used by teachers in the classroom with children of all ages is a dramatic and effective teaching technique. Learning through movement is the goal here, not preparing for the sake of performance.

HELPS AND GUIDELINES (for the clergy and dance directors)

We will mail to you any one of the following aids at the prices listed, or the entire kit for $1.00.

(OVER)

SACRED DANCE KIT (continued)

Additional copies of this MEMO TO MINISTERS may be obtained from Mrs. Robert Sonen, 65 Forest Hill Road, West Orange, New Jersey 07052.

- -

25 cents _____ 1. HOW TO INTRODUCE DANCE IN THE SANCTUARY
-starting a dance choir
-using a professional dancer
-choosing a theme or message
-music, costumes, publicity and other helps

15 cents _____ 2. GUIDELINES FOR APPRAISING THE CHANCEL DANCE PRESENTATION
-to help the untrained appraise the dance

25 cents _____ 3. ROSTER OF RESOURCE PEOPLE (dancers, musicians, directors)
-there may be someone in your area who is available to help

40 cents _____ 4. USING CREATIVE MOVEMENT IN RELIGIOUS EDUCATION
-a small pamphlet, easy for the teacher to read (other materials recommended)

free _____ 5. HOW TO PROMOTE A SACRED DANCE WORKSHOP IN YOUR AREA

free _____ 6. BIBLIOGRAPHY

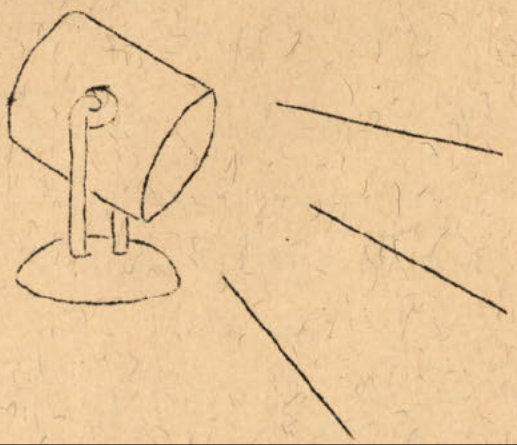
Please check the items you desire, enclose your payment, and mail to:

Sacred Dance Guild
65 Forest Hill Road
West Orange, N.J. 07052

NAME _____

ADDRESS _____

_____



Spotlight

ON

NEW MEMBERS

The following new members, listed in the order in which application was received, have been welcomed into the Sacred Dance Guild since January.

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SPOTLIGHT ON NEW MEMBERS (continued)

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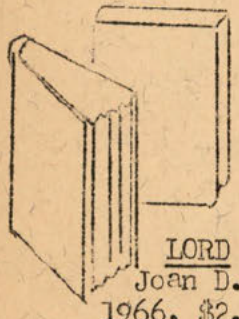


Recommended Reading

THE FOLLOWING BOOKS AND ARTICLES ARE CALLED TO YOUR ATTENTION AS RESOURCE MATERIALS

LORD OF THE DANCE: An Approach to Religious Education - Violet R. Bruce and Joan D. Tooke (Pergamon Press, 4401 21st St., Long Island City, N.Y. 11101), 1966, $2.95.

Reviewed by: Margaret Fiske Taylor

The authors, one a dancer and one a teacher in the field of religious education, both in England, make many valuable suggestions. They write, "In dance and dance-drama children can at least come to know that religion is a living thing; it is here and now." The chapters deal with Old Testament material that can be developed through dance-drama. A depth of theological implications is presented in their descriptions of motivations for dances based on New Testament themes; a probing one is on forgiveness connected with the experience of the Prodigal Son. A stimulating chapter on problems of present-day life brings out the dynamic potentials for group movement relating to conflicts of different generations, race relations, automation, leisure time, war and peace, and then ends with a section on joy in living. "There is a tendency", the authors state, "for more creative work to be often dark and tense. The world is full

RECOMMENDED READING (continued)

of tension and tragedy and it is good that we can express it. There is fine dramatic quality here and to use it brings understanding and sympathy, but the world is also full of joy, so let us dance sometimes joyously."

The book is a valuable resource with fresh insights for all ages, children through adults.

A TIME TO DANCE: Symbolic Movement in Worship - Margaret Fiske Taylor (available this summer through United Church Press, 1505 Race St., Philadelphia, Pa. 19102), $3.50.

This book provides the historical survey of the use of symbolic movement throughout the history of the Christian Church, and the contemporary use of sacred dance in both Protestant and Roman Catholic churches in the U.S. and throughout the world. It also provides suggestions on ways to form dance choirs in local churches, resources for devotional and dance drama material, and the philosophy behind the involvement of the person in movement.

Since 1950 when Mrs. Taylor wrote The Art of the Rhythmic Choir, the art of symbolic dance has developed in many creative ways, for our culture is in a burst of creative expression. This is a largely rewritten version of her influential first book, with additional historical and contemporary references, and new emphases in the areas of motivation and materials.

SACRED DANCE: Not for the Eye Alone by Pat Sonen. See The Register-Leader (Unitarian-Universalist Association), March 1967. Copies obtained for 50 cents from 25 Beacon St., Boston, Mass. 02108. (SEE PAGE 13 FOR EXCERPTS.)

THE SACRED DANCE GUILD: A Profile by Judith Bennett. See Music Ministry (Methodist), February, 1967. Copies obtained from 201 Eighth Ave., So., Nashville, Tenn. 3720

SACRED DANCE: A Lost Art Reclaimed by Judith Bennett. See American Guild of Organists Quarterly, April, 1967. Copies obtained from 630 Fifth Ave., New York, N.Y. 1002

RESOURCES IN SACRED DANCE, a comprehensive listing of references compiled by Mary Jane Wolbers, is still available. The compilation of books, periodicals, unpublished manuscripts and other resources includes references on: Dance as a Religious Art Form, Dance in Religious Education, Audio-Visual Materials, Rhythmic Choir Guidebooks, Poetry and Other Sources of Inspiration for Dance Choirs, and Dance Notation. This valuable tool is available for $2.00 from Mrs. Charles Wolbers, 111 So. Green St., East Stroudsburg, Pa. 18301.

WORTH YOUR TIME . . . . . .

"Carmen de Lavallade", DANCE Magazine, March '67 (discusses religious ballets of John Butler).

"In the Light of A Kindred Humanity", DANCE Magazine, March '67, by Viola Swisher (background on Internat'l Folk Dance Festival in Los Angeles).

"Boys Like to Dance", DANCE Magazine, March '67, by Kathleen V. Powell (reports unusually successful involvement of high school boys in dance activities).

"In Touch With Life", Music Ministry, March '67, by Margaret Rigg (discusses role of the arts in contemporary church).

"Jacob's Pillow '66: Microcosm of Dance", Dance Scope, Fall '66, by Deborah Jowitt.

"Passion Is Also Important (Anna Sokolow at Ohio State)", Dance Scope, Fall '67, by Senta Driver.

The following conferences, courses and camp sessions are offered during the coming months, all of which include dance, creative movement or drama.

TUCSON CREATIVE DANCE CENTER (Barbara Mettler), Summer Course June 26-July 22; 3131 North Cherry Avenue, Tucson, Arizona 85719.

HANYA HOLM, June Course May 31-June 10, 1233 Sixth Avenue, New York, N.Y. 10019.

CLINIC IN DANCE EDUCATION FOR THE HANDICAPPED, University of Dayton, June 26-28. (WRITE: DANCE, Inc., 155 Franklin St., Dayton, Ohio 45402).

DRAMA: THE STAGE, THE FILM, TELEVISION: A Working Conference on the Performing Arts and Technological Media, McGill University and EXPO '67, Montreal, Quebec, Canada Jointly sponsored by N.C.C. and the Christian Society for Drama (WRITE: J. Blaine Fister, Rm. 712, 475 Riverside Dr., New York, N.Y. 10027).

MARGARET TAYLOR will provide leadership at the following:

- CAMPS FARTHEST OUT, Wesley College, Dover, Delaware, July 23-29 (WRITE: Mrs. Carlton C. Fifer, Box 290, R.F.D. #1, Wyoming, Del. 19934).
- LAB SCHOOL IN CHRISTIAN EDUCATION FOR CHILDREN (including exceptional children), Green Lake, Wisc., July 29-Aug. 12 (WRITE: Division of Christian Education, American Baptist Board of Education, Valley Forge, Pa. 19481).
- NORTHERN NEW ENGLAND SCHOOL OF RELIGIOUS EDUCATION (2 courses for leaders of children and youth), Geneva Point Camp, Lake Winnipesauke, N.H., Aug. 5-12 (WRITE: J. H. Douglass, 3060 Riverside Ave., Somerset, Mass. 02726).

NaFOMM (National Fellowship of Methodist Musicians), Oberlin College, Aug. 9-16, Interest Seminar (4 sessions) led by M. Taylor Aug. 12-16 (WRITE: NaFOMM, Box 871, Nashville, Tenn. 37202.

NELS ANDERSON will provide leadership at the following:

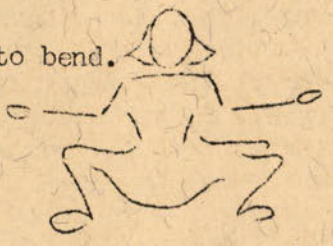
- CHORISTERS GUILD SEMINAR, Carroll College, Waukesha, Wisc., June 19-23, course in Creative Rhythmic Movement, plus program at end of week.
- METHODIST CONFERENCE LAB SCHOOL, Dayton, Ohio, June 25-30 (pre-school children in a.m., teachers in afternoon, primary and junior children in evening).
- RELIGIOUS DRAMA WORKSHOP, Central Pa. Synod, Lutheran Church in America, Susquehanna University, July 14-16 (3 general sessions in creative movement; 6-session interest groups include: Practice of Drama, Chancel Drama, Drama Analysis and Interpretation, Choric Speaking, Creative Movement).
- YOUTH CONFERENCE IN RELIGIOUS ARTS, Pilgrim Haven Conference Grounds, Michigan, Aug. 21-26 (courses for high school and college youth in dance, drama, creative writing and graphic arts).
- CREATIVE ARTS WORKSHOP, Illinois Conference, United Church of Christ, Tower Hill, Sawyer, Mich. (August, dates as yet undetermined, for adults).

MARY JANE WOLBERS, assisted by Pocono Chancel Dancers, "Dance As Praise", Kirkridge, Bangor, Pa. (WRITE: Dr. John Oliver Nelson, Kirkridge, Bangor, Pa.)

CHRISTIANITY AND THE ARTS (Sr. Hi Institute), Camp Epworth (Methodist), High Falls, N.Y., July 2-8, leadership includes Betty Dean Hydon (dance), Ed Summerlin (jazz) Phil West (folk music), David Harper (drama), WRITE: Rev. Donald E. Collier, 964 Boston Post Rd., Rye, N.Y.

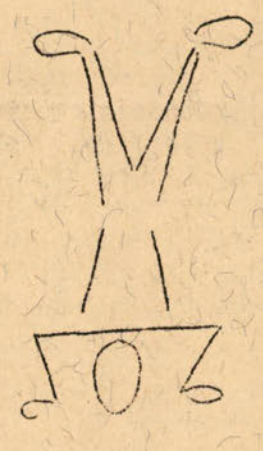
About certain jobs and the way bodies bend,
as compared to West Point cadets.

There are certain jobs
in which the body bends.
Many people aren't prepared to bend.



They don't like to --
and very often they
can't

So they prefer
the other jobs
stiff-collar jobs
and chairs.
They say, "These jobs are
higher class. Man
should use his mind."



The reason
they like to talk a lot about
THE MIND
is
because they think
the body's VERY
BAD.
They never let it loose
to run and play and
prance and dance and
flip and flop
and feel.

They buckle it
and girdle it and
sit it
in a chair.
But
if
the body's buckled up,
the mind is
buckled
too.

O
Everything would happen
in
America
if
people should suddenly
discover their toes.

-Jane Stembridge

(A book of poems by Jane Stembridge, I PLAY FLUTE, is available from Flute Publications, Box 109, Tougaloo, Mississippi. Donation $2.00.)

SACRED DANCE: Not for the Eye Alone (Excerpts) . . . . . by Pat Sonen

Hailing the proliferation of sacred dance activity of the past few years, S.D.G. president Pat Sonen writes:

> "Sacred dance has re-entered the churches and temples of all but a few denominations across this country. We have only to glance at magazines, TV, books, newspapers, church publications, to feel the avalanche of dance. They tell us religious dance has come out of man's

SACRED DANCE: Not for the Eye Alone (continued)

> earliest beginnings, leapt over the centuries of Puritan disdain, and landed on strong bare feet in the chancels and at the altars of today."

Critics of sacred dance are often quite vocal in their skepticism; the author has met them, too, and writes:

> "Such doubt and criticism seem valid if only because we are all individuals and respond to life each in our own way. But as a dancer, I fumble ungracefully for a reply to sacred-dance skeptics, feeling like the mother that I am when someone says, 'I don't like children.'"

Moving on to discuss what it is that sacred dancers dance about, the sources from which they draw their themes, the particularly appropriate times when dance speaks in its own uniqueness to this modern age, Mrs. Sonen writes:

> "Emotionally the dance spins power. Should the church be denied the pulsating rhythm, the swift animation, the excitement of tension and vibrations the human knows as life? Life bursting with force, compelling movement that says, 'This is where man lives -- this is what man knows.' Everflowing movement that reaches for more life out of its rapturous activity. The sacred dance can flame into being for the observer an intensified awareness of dimensions in life, and sometimes a totality, a sense of wholeness."

Stressing once again the unique communicative powers of dance, the author concludes:

> " . . . . And why the dance? Not just that it is man's earliest form of expression returned to religion at last, or that it is esthetically satisfying, but that dance has the unique ability to touch the daily untouched part of man, so that his inner eyes will see the reflection of himself: his needs, directions, and aspirations. He will see his spirit move before him as the dancer dances, but he will see not with eyes alone."

(Used with permission of The Register-Leader (Unitarian-Universalist Association), see Vol. 149, No. 3, March, 1967.)

SO COMMON AND SO HUMAN (Excerpts from a Guest Editorial reviewing the Christmas Eve service telecast by CBS from Washington Square Methodist Church, N.Y.C.)

"The most impressive part of the service for me, and I would judge for many, was something profoundly simple. A group of young boys after they had sung, danced up and down the aisles in a rhythmic skip-like fashion with broad smiles on their faces and waving white handkerchiefs. It was so common and so human that it was indeed a sign of the joyful celebration of Christmas."

"What is our response to such a service? "I didn't like it . . . . It was different . It was sacrilegious . . . " We don't have to like it or want to adopt it for our own kind of worship to appreciate that here was an effort to worship in modes which, though unorthodox for some, have meaning for others. No eternal order of worship was written in the heavens or spoken through the prophets. No commandment dictates the type of music or language to be used. It was not the first time that people

have danced and horns, drums, and stringed instruments have played in worship of God. We need to broaden our sights and our experiences as to how we worship God. We need continually to examine what is meaningful for us. Does the way in which we worship witness to the love and joy which comes to us in Jesus Christ? Does it free us to express that love and joy in the world of our day?"

- Rev. Donald Kimmelman, St. Mark's Methodist Church
Hartsdale, New York

(Reprinted by permission, TOGETHER, N.Y. Area News Supplement, March, 1967.)

NEWS OF SACRED DANCE ACTIVITY (listed alphabetically by states for your convenience)

ALASKA

BETSEY GRAY KENWORTHY is director of a Congregational "Choreographic Motion" group in Anchorage. The group presented programs for Congregational and Christian churches during Lent.

CALIFORNIA

The SACRED DANCE CHOIR OF SAN DIEGO (Pt. Loma Methodist Church), director CONNIE FISHER, has issued an attractive brochure describing the purpose of the group and listing its repertoire.

New member HAZEL DENNING of the SACRED DANCE CHOIR OF 1ST METHODIST CHURCH (Riverside) writes "Since Jan. '66, we have presented 23 programs from lodges to clubs, and of course many churches". Part of their church's Drama Dept., the group is composed of eight young women, and sponsored a sacred dance concert last fall in which other groups were invited to participate. Sixteen groups in the area responded.

CONNECTICUT

PATRICIA HOLDEN reports presenting introductory solo as part of Easter cantata at Yalesville Methodist Church (Palm Sunday) and working with members of Meth. Youth Fellowship to present "The Beatitudes".

The DANCE GROUP of UNIVERSALIST CHURCH (W. Hartford), director BEVERLY HALL, presented "God's Children Live In Many Lands" (Jr. group) for church school services, and "This Is the Day" (Sr. group) in Easter services.

The RHYTHMIC CHOIR of CENTERCONGREGATIONAL CHURCH (Manchester), director BETTY SIMPSON, participated in Lenten service for Immanuel Lutheran Church (Meriden), presented Palm Sunday evening service in their own church. Service included a meditation written by Betty Simpson.

The MOTION CHOIR of SOUTH CONGREGATIONAL CHURCH (Hartford), director HELEN GRAY, assisted by Hartford Conservatory dance major SANDRA SOMERVILLE, presented worship services for women of the church and Sr. Citizens, and is scheduled to dance for regional meeting of King's Daughters on Apr. 22.

The MODERN DANCE GROUP of Willimantic St. College participated in Purim Festival at TEMPLE B'NAI ISRAEL (Storrs).

FLORIDA

The SACRED DANCE GUILD OF MIAMI, director DIANA AVERY, reports plans underway for dance based on United Nations Prayer (Benet), music by Bartok. Recent events on their calendar include:

Feb. 18 - "A Gift To Be Simple" (Copland), a story of early Shaker religion, and "No Man Is An Island" for YM-YWHA Brotherhood Day Concert.

March 3 - Cultural Arts Day program, Pinecrest Elementary School, demonstrating differences and similarities between ballet, modern; demonstration warmups followed by ballet and modern selections, closing with "The Lord's Prayer", "A Gift To Be Simple", "A Shepherd's Dance", and "Song of Peace".

March 6 - A visit and sharing session with S.D.G. President PAT SONEN.

March 17 - Joint concert, First Presbyterian Church (Pompano) with JUNIOR SACRED DANCE GROUP (Miami) and POMPANO BEACH GROUP.

May 16 - Premiere, "United Nations Prayer", Church Women United, Bayfront Park Bandshell.

THOMAS WALTERS, music teacher at Fort Myers Jr. Hi School and Director of Music, Redeemer Evangelical Lutheran Church, writes of his interest in sacred dance. Says Mr. Walters, "I teach in the public schools of Florida and quite frequently turn to sacred dance for spiritual involvement of my students." Mr. Walters has presented the "Rejoice" mass in his church, and the BAIL-WALTERS DANCE GROUP of Fort Myers has presented a Christmas concert, "To Carol Is To Dance". Included were "A Ceremony of Carols" (Britten), "Shepherd's Dance" (Kodaly), "Tomorrow Shall Be My Dancing Day" (Shaw-Parker), "Shepherd's Dance" from Amahl and the Night Visitors (Menotti), "An American Indian Carol-Dance", and "Jolly Wat", a medieval Nativity play set to contemporary music. The dance group, directed by Mr. Walters and MERYON BAIL, Ft. Myers dance teacher, is composed of boys in grades 7-9. The phenomenal success of the group in interesting boys in dance activities was the subject of a recent article in DANCE Magazine.

MASSACHUSETTS

NOAMI ALEH-LEAF and her FESTIVAL DANCERS presented an Apr. 8 concert at Jewish Community Center (Manchester, N.H.) and participated in 9th Annual Observance of the Warsaw Ghetto Uprising on Apr. 16. The latter program, held at Temple Israel (Boston) included premiere of "The March" (music for 2 drums, piano by Norman Cazden). Other new works scheduled for Annual Music Service at Temple Israel, May 20, are "Hag Hamatzot" (music for harpsichord, cello, flute by H. Fromm) and "Six Short Anthems" (music for choir and organ by H. Fromm).

The SACRED DANCE CHOIR of CENTRAL AND 1ST CONGREGATIONAL CHURCHES (Fall River), director SUSAN HOLLIS, presented worship at workshop in Christian education on Jan. 30. To correlate with the sermon of Mar. 12, "The End", the group presented dance expressing grief, despair which followed Crucifixion, to music of Bach Swingle singers.

CAROLINE MARTIN, using 8 girls from her dance class, presented two dances for a Family Christmas program. "Dance of Virgin and Child", accompanied by young choir and recorder doing 14th century motet, employed movement based on rocking gesture. The "Dance of Love and Hate" was performed to early form of organ accompaniment (Organum).

The RHYTHMIC CHOIR of 2ND CONGREGATIONAL CHURCH (Holyoke), director MARIE SMITH, participated in Brotherhood Sunday services, presenting "Go Down, Moses".

The SACRED DANCE CHOIR of ST. JOHN'S CONGREGATIONAL CHURCH, co-directors SYLVIA HUMPHREY and ANNE HATCHETT, report two services: Trinity Methodist Church (Feb. 5), presenting "Blowing In the Wind", "Eighth Psalm" and "The Lord's Prayer"; Foster Memorial Church Arts Festival (Apr. 9) presenting "Jesus Walked This Lonesome Valley", "Bless This House" and "Sweet Little Jesus Boy".

The MOTION CHOIR of FIRST PARISH CHURCH (Dorchester), director CAROL DAVIS, presented "Psalm 121" on Palm Sunday, "Psalm 23" on Easter, wearing white robes, gold collars, moss green ribbon belts at Empire waist, matching bands in hair.

The SACRED DANCE GROUP of COHASSET UNITARIAN ALLIANCE, director VIRGINIA HUFFINE, presented Mar. 12 vesper service at Cohasset First Parish. Included was processional, "Come, Ye Thankful People", solo by V. Huffine, "The Annunciation", and "Christmas Nativity", "Vernal Creed", "Internat'l Prayer" by entire group. A talk by the minister ROBERT STORER followed.

A new SACRED DANCE CHOIR at CHURCH OF CHRIST (Millis), director MRS. ANDREW SCOTT, presented Maundy Thursday service together with choir and choral speaking group.

The SACRED DANCE GROUP of CONGREGATIONAL CHURCH (Needham), director JEAN KEMPTON, presented "Praise Ye the Lord" (with congregational movement), "Then God Created Man", "Prayer for Freedom" and "The Lord's Prayer".

The SACRED DANCE CHOIR of MELROSE HIGHLANDS CONGREGATIONAL CHURCH, director JOSEPHINE RICE, has added 3 dance cycles to repertoire, with 4th in preparation. Cycles, with 4 dances each, include "Love Never Faileth", "Jesus: His Birth and Teachings" and "The Story of Holy Week".

MICHIGAN

The SR. HI METHODIST YOUTH FELLOWSHIP of 1ST METHODIST CHURCH, director ELIZABETH KATZ, presented "Journey of the Three Kings" on Christmas Day. Included was "Dance of the Animals", choreographed by NANCY ABBEY.

SUSAN LUNDBERG and GENE OLSON presented a masked dance, "A Christmas Offering", based on first chapter of Luke, several times during Christmas season.

The 4TH ANNUAL DANCE THEATRE CONCERT (Tappan Jr. Hi School, Ann Arbor) featured dance entitled "What Shall I Stand On?", choreographed by ANN CHAMAH to modern organ work by Jacques Alain, "Littanies", on Apr. 7 & 8.

The MODERN DANCE CLUB of EASTERN MICHIGAN UNIVERSITY included "Jesu, Joy of Man's Desiring" in its annual Spring concert, Apr. 13-15 (Ypsilanti), director PAMELA KATZ.

FESTIVAL DANCERS of TEMPLE ISRAEL Community Center (Detroit), director HARRIET BERG, participated with orchestra, choral group in presenting "Synagogue Sounds of the Sixties" on Feb. 26. Danced portion included Leonard Bernstein's "Chichester Psalms".

The ADULT DANCE CHOIR of FAITH REFORMED CHURCH (Holland), director MAVINE DeBRUYN, presented "The Harmony of Man", a litany in words and movement, for Feb. 19 youth rally and on several other dates.

The 1ST METHODIST LITURGICAL CHOIR (Grand Rapids), director KATHY MUIR, chose the opening of Brotherhood Week to interpret idea of "The Wall".

The JR. RHYTHMIC CHOIR of SOUTH CONGREGATIONAL CHURCH, director BERNECE SCHLEGEL, presented Schubert's "Holy Is the Lord" on Palm Sunday. On Easter Sunday the SR. RHYTHMIC CHOIR joined the Pilgrim Fellowship to present Easter sunrise service. The same church was scene of work session led by FORREST COGGAN, drawing 39 dancers from 10 churches, 4 colleges. Highlight was presentation of "Poems from the Ark" (Sr. Carmen Bernas de Gastold) by Grand Valley St. College students.

The JR. RHYTHMIC CHOIR of EAST CONGREGATIONAL CHURCH (Grand Rapids), presented "All Glory, Laud and Honor" during Lent, will participate in hymn festival at MIDWOOD METHODIST CHURCH (Kalamazoo) on May 21 and present Flor Peeters' "The Lord's Prayer" in their own church on May 28.

The SR. HI RHYTHMIC CHOIR of 1ST CONGREGATIONAL CHURCH (Saginaw) presented Family Night program in neighboring church based on seasons of the church year.

MINNESOTA

The HOUSE OF PRAYER LUTHERAN CHURCH WORSHIP CHOIR (Richfield), director JOAN JOHNSON, presented "The Lord of Peace", a service of worship in motion, at a number of churches of several denominations in the early part of this year. Included were "I Want Jesus to Walk With Me", "I Wonder As I Wander", "The Palms" and "Prayer of St. Francis".

NEW HAMPSHIRE

The MOTION CHOIR of the UNITARIAN CHURCH (Peterborough), director MARY JOHNSON, presented "Covenant of Worship, Wind in the Olive Trees", and "Joy to the World" in morning worship service.

EVELYN BROADBENT reports two new groups in the Concord area. The SACRED DANCE CHOIR of THE UNITED CHURCH (Penacook) presented Christmas hymns, and a group has been formed at the UNITED CHURCH OF CHRIST(Hopkinson) under the direction of PAT WALKER.

A NORTHERN NEW ENGLAND SACRED DANCE WORKSHOP was held on Apr. 14-15 at Pembroke Conference Center. Planning committee: Mary Johnson, Jean Willard, Evelyn Broadbent.

NEW JERSEY

The PAT SONEN group has developed an hour service based on religious painting, "Seven Windows of Our Becoming", using dance, poetry and song with guitar. The painting-construction was done by Alice Constantini (Ridgewood), is exhibited during the servic and is accompanied by a poem. Presented first on Apr. 2 at the UNITARIAN CHURCH (Rutherford), the program will be repeated in other N.J. churches and in Pa. this spring. The director writes, "We're most excited about this full presentation of the arts, the idea of the theme, and also some unusual dances we're trying for the first time. One is three dancers moving to ethereal music, each inside a jersey tubular sack, entitled 'Beginning of Life'. It is fascinating in its abstractness, but offers a few technical problems."

The CHERRY HILL DANCERS presented "A Day In Infinity" at the N.Y. Workshop. The two dancers (Alma Nelson and Hazel Freely) dressed in red, danced in front of an original movie set to music. A feeling of space, abstraction, and the stimulation of one's imagination were projected through the dance.

PAT SONEN conducted a "Creative Movement Workshop" at Princeton Theological School on Apr. 19, and a workshop on "Creative Worship" using slides, dance, poetry, song and group discussion at the COMMUNITY CHURCH (Kinnelon) on Apr. 12.

NEW YORK

Last Fall's NEW YORK REGIONAL WORKSHOP drew an attendance of 40, featured LYNN SHERWOOD as leader, and lunchtime "hootenanny" with ELISSA ZAHN teaching "Lord of the Dance".

The DANCE CHOIR of the SLOATSBURG METHODIST CHURCH, director WENDY HARTMAN, reports dancing once a month in Sunday a.m. service, presenting a "dance prayer" as a sermon illustration, "Praise to the Lord" and "For All the Saints" as processionals, poem titled "Prayer" by Nadejda de Braganca, followed by Robinson's "The Lord's Prayer", "I Wonder As I Wander" and solo, "Lord of the Dance" by BARBARA KINCAID. Parts of the "Rejoice" mass will be presented at a fellowship evening in May.

The RAGA DANCERS, director VIRA KLAWE, will present a dance-drama, "The Hound of Heaven" (using Schubert's 8th Symphony) with singing and speaking choirs on May 21, 10:30 a.m., the CONGREGATIONAL CHURCH (Huntington). The director writes, "Many poses and attitudes based on work of William Blake, ca. 1867-1900, illustrations of which were extremely rare." The work is costumed in hooded monk's robes of heavy white jersey, blue slippers.

LYNN SHERWOOD presented "This Is Good Friday", an interpretive expression of the meaning of Good Friday through music, dance and spoken word at Riverdale Presbyterian Church. She was also featured in an article, replete with photographs, in the November issue of Sacred Heart Messenger.

The RHYTHMIC CHOIR of BABYLON METHODIST CHURCH, director MILDRED SLIER, danced at special Confirmation service with N.Y. Area Methodist Bishop Lloyd C. Wicke present. On Palm Sunday evening, the group danced the Bach chorale, "O Sacred Head", "Lift Up Your Heads", and an original prayer, moving in silence, the various sections (praise, confession, intercession, invotation to commitment) marked by sound of a chime. The prayer ended with the "Dresden Amen".

VIJA VETRA reports having completed a workshop on Indian and Spanish dance for Teacher College (Columbia Univ.), two recitals, "Dances of India", in Detroit and Milwaukee, and illustrating with her dances a lecture on sacred dance by WALTER SORRELL (1ST PRESBYTERIAN CHURCH, Ossining). On March 15 a lecture-demonstration on sacred dance of India launched an 8-wks. course for the Westchester Dance Council. Other dates are:

May 7 - Buddhist Festival, dances to readings of scripture and Tibetan chants
May 21 - Program of Indian dances at Consulate-General of India
March 27, Apr. 4 & 19, May 2 - Television series on CHANNEL 13.

A new adult group has been formed at the UNITARIAN CHURCH (Pomona) with HELEN ROCHAT as director.

LILLIAN SCHAYER reports survey made in connection with graduate work at Teachers College concerning use of dance as service to ill, disabled in 200 hospitals. Sixty percent of hospitals contacted responded, with over half using some form of dance.

A new group has been formed at the KERHONKSON METHODIST CHURCH, which reports presenting a mid-week Lenten service.

The MODERN DANCE CLUB of KEUKA COLLEGE, director CHRISTINE MEYERS, joined the chorale to present a program of early American religious music and Christmas music, including Britten's "Ceremony of Carols", at Grace Episcopal Church (Middletown).

The DANCE CHOIR of the CORNWALL METHODIST CHURCH, director JUDITH BENNETT, presented "This Time, This Place" (a Christmas legend), and performed "The Passion", a medieval laudario, at Asbury Methodist Church (Yonkers), Summerfield Methodist Church (Port Chester), and Cornwall Methodist Church on Good Friday. KATHARINA NUNNALLY and KATHY ANNAN shared the solo role of Mary the Mother. A sacred dance concert, in conjunction with the Wesleyan Dancers, is planned for May 12.

The WESLEYAN DANCERS of GRACE METHODIST CHURCH (Newburgh), co-directors JUDITH BENNETT and BETTY DEAN HYDON, presented :

Feb. 10 - "Yours Are the Hands" (Margaret Applegarth) for World Day of Prayer
Feb. 20 - "Praise Ye the Lord", music, dance and spoken word based on Psalms, for Newburgh chapter of Hadassah (Jewish Community Center)
Feb. 25 - "Praise Ye the Lord" at N.Y. Workshop
Mar. 8 and 12 - Performances of "The Passion" at Methodist Church (Monticello) and St. John's Methodist Church (Valley Stream); CAROL SEAMAN dancing solo role of Mary the Mother
Apr. 14 - "Praise Ye the Lord", Union Presbyterian Church (Newburgh)
May 7 - "Praise Ye the Lord", 1st Methodist Church (Burlington, Vermont)
May 12 - Sacred Dance Concert, Methodist Church (Highland Falls)
June 7 - "Yours Are the Hands", Grace Methodist Church (Newburgh)

OHIO

MARGARET FISK TAYLOR reports the following:

Apr. 9 - The SYMBOLIC CHOIR of the Episcopal Church (Athens) will respond to five

parts of the service of Holy Communion at the time of the visit of the Bishop of the diocese
Apr. 14-16 - Workshop for Baptist Church (Granville)
Apr. 19 - Program for Inter-Faith Tea, sponsored by Church Women United at First Community Church (Columbus)
Apr. 22 - Workshop for Ashland Avenue Baptist Church (Toledo)
Apr. 28 - Program at Armstrong Chapel, Indian Hill (Cincinnati)
May 2 - Program for Westerville Music Club with ATHENS INTER-FAITH CHOIR
May 5-7 - Workshop for Methodist Church (Perryville, Md.)
May 20-21 - Participation weekend with students, Protestant Center of Ohio State University (Columbus).

The SYMBOLIC DANCE CHOIR of the WEST MILTON CHURCH OF THE BRETHREN, director SHIRLEY FRITZ, presented worship in contemporary forms in a number of churches and colleges of several denominations. Included were "Paper Doll People", parts of the "Rejoice" mass, several Simon and Garfunkle compositions. An Ohio minister writes: "West Milton can be proud of the talent and dedication these adults and youth have evidenced, and the widespread acclaim they have received all through our state and beyond."

PENNSYLVANIA

MARY JANE WOLBERS reports her "Liturgy of Worship" televised three times.

The SACRED DANCE CHOIR of GRACE METHODIST CHURCH (Philadelphia), director JOAN BARE, presented "Were You There?" for a mid-week Lenten service.

The DANCERS OF FAITH, director LOUISE MATTLAGE, appeared in numerous churches and colleges in Pa. and N.Y. early this year; scheduled for April are:
Apr. 12 - Temple Israel (Westport, Conn.)
Apr. 15 - Hotel Warwick, program for Religious Public Relations Council
Apr. 15 - Greensfarms Congregational Church (Greensfarms, Conn.)
Apr. 27 - Easton Congregational Church (Easton, Conn.)
Included in spring performances will be several new works, among them "Job" and "Faith In the Morning" based on Hindu scripture.

TENNESSEE

An inter-denominational group under the direction of LIBBA MOORE has been formed in Johnson City, to make its first appearance at a Christianity and the Arts Festival in late spring, with Pentecost as its theme. The director would appreciate hearing from others who have worked with this theme.

TEXAS

TONI BECK choreographed and directed "Sorties In Time and Space" for annual meeting of the Division of Christian Education of N.C.C., held at Statler-Hilton Hotel in Houston on Feb. 14-15. Included were "Two Parables" and "The Faces of Man".

VERMONT

JEAN WILLARD reports dancing the cantata, "The Night the Angels Sang" (Peterson) with her RHYTHMIC CHOIR of North Springfield, and working with a group of 8-11 year-olds.

WASHINGTON

ALVRA DODD and VIRGINIA HOYTE of the UNIVERSITY FRIENDS MEETING (Seattle) report evening workshops twice monthly, "Experiments in Creativity", in which adults deal with religious themes through dance, sculpture (clay), and painting. Virginia Hoyte writes, "We have found these experiments in creativity a real help to greater consciousness and inner growth."

The COMMITTEE ON AREA WORKSHOP DEVELOPMENT is compiling a list of experienced dance choir leaders who would be willing to work with churches needing help in their locale. The opportunities are many and varied: giving advice and encouragement to new programs, workshop leadership, consultant services, master lessons for choirs, lecture-demonstrations, regular choir leadership, and so on. If you would like to be included in this listing, please complete the form below and mail it to Mrs. Charles Wolbers, 111 South Green St., East Stroudsburg, Pa. 18301. Thank you.

- -

Name _____

Address _____

Phone AREA CODE: _____

Dance Training (brief summary) _____

_____

_____

Dance Choir Leadership Experience: (number of years) _____

In what situations? _____

_____

Salaried _____ or volunteer _____ worker. (Check one)

May we use your name as a possible source of help to those in your locale needing assistance in dance choir work ? _____

Would you donate your services whenever possible? _____ (It is expected that your expenses in rendering service would be reimbursed.)

If not, what reimbursement would you ask in addition to expenses ? _____
(Be specific.)

If you know of experienced dance choir directors who are not members of the Guild, please list their names and addresses below. We will contact them to see if they are willing to be listed also. We want to extend service over as wide a geographic area as possible, and we depend on you to help us tap the talent required in this project.

SACRED DANCE GUILD NEWSLETTER
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1967

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FIRST CLASS